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San Francisco Art Commission
George Moscone Convention Center
Art Enrichment Program
November 7, 1980 - Minutes

Members Present: Chairman Dmitri Vedensky, Commissioner Peter Rodriguez, Commissioner Richard Mayer, Commissioner Charlotte Berk, Mr. Henry Hopkins, Mr. Byron Meyer, Mr. Robert Johnson.

Others Present: Mr. John Igoe, Project Manager, George Moscone Convention Center, Sylvia Ryugo, Secretary, Art Commission, Mr. Howard Hack and Ms. Nan Park,

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Discussion ensued on the topic of alternatives to the retention of art works submitted to this limited competition. There were several ideas which were brought up for consideration.

Mr. Hopkins stated that it might be that a painter would submit slides of a "like-type" finished work for consideration. Mr. Johnson said that a series of slides should be submitted instead of a physical drawing/maquette. Chairman Vedensky observed that there is a consensus of the Committee that the artists retain their works if not chosen as finalists. Mr. Igoe asked for a meeting with the City Attorney's Office to iron out these issues. Commissioner Mayer concurred, as the artists rights issue will turn up for discussion until an understanding is reached. Mr. Johnson supported seeking an amenable agreement to ward off a potential artist's refusal to participate because of the government bureaucracy and regulations.

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San Francisco Art Commission
George Moscone Convention Center
Art Enrichment Program
November 7, 1980 - Minutes

Members Present: Chairman Dmitri Vedensky, Commissioner Peter Rodriguez, Commissioner Richard Mayer, Commissioner Charlotte Berk, Mr. Henry Hopkins, Mr. Byron Meyer, Mr. Robert Johnson.

Others Present: Mr. John Igoe, Project Manager, George Moscone Convention Center, Sylvia Ryugo, Secretary, Art Commission, Mr. Howard Hack and Ms. Nan Park, audience.

It was announced in memorandum that Commissioner Vedensky is appointed Chairman of the Joint Committee, replacing Commissioner Alfred Frankenstein. Chairman Vedensky announced that the first order of business would be discussion of John Igoe's memorandum to George Krueger and Mr. Krueger's response of 11/5/80.

Mr. Igoe reported that according to Mr. Krueger's memo, there would be no problem incurred by having a cover letter signed by the Mayor encouraging artists to enter the competition. Regarding item (b), clause in the letter-draft stating that the sketches submitted cannot be resold and that in the case of multiple sketches only one would be retained by the City, Mr. Krueger wrote "we would strike the comment that sketches cannot be resold'"...to prevent "limiting the City's ability to sell the sketches at some future time".... Mr. Igoe contends that the issue of retention is more a matter of policy and not a legal question however Mr. Diaz of theCity Attorney's office disagrees with this interpretation.

Chairman Vedensky stated that in the architectural field, it is understood that projects which are not accepted for further consideration are returned to the applicants. Mr. Igoe stated that the City must receive something for the expenditure of $1,000 according to legal opinion. Commissioner Mayer suggested that President Taliaferro appoint a committee of representatives from this Joint Committee, Bay Area Lawyers for the Arts, and the City Attorney's Office to review the Art Commission's contracts for art purchases.

Discussion ensued on the topic of alternatives to the retention of art works submitted to this limited competition. There were several ideas which were brought up for consideration.

Mr. Hopkins stated that it might be that a painter would submit slides of a "like-type" finished work for consideration. Mr. Johnson said that a series of slides should be submitted instead of a physical drawing/maquette. Chairman Vedensky observed that there is a consensus of the Committee that the artists retain their works if not chosen as finalists. Mr. Igoe asked for a meeting with the City Attorney's Office to iron out these issues. Commissioner Mayer concurred, as the artists rights issue will turn up for discussion until an understanding is reached. Mr. Johnson supported seeking an amenable agreement to ward off a potential artist's refusal to participate because of the government bureaucracy and regulations.

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Mr. Igoe then put forth the idea that the $1000 represent payment for consultation services and evaluation of the Art Enrichment Program for the George Moscone Convention Center, explaining that it would be feasible to consider the $1000 payment for buying professional services instead of buying a sketch.

Mr. Johnson stated that he agreed with the idea that the $1000 be considered a consultation fee and suggested that a sketch/maquette be looked at as a "loan" to the Joint Committee Art Enrichment Program.

Mr. Hopkins suggested that the artist submit a work verbally or visually according to his/her preference. Mr. Igoe responded that if such took place, monies would not be processed through the Controller's Office.

Mr. Johnson then raised the issue of travelling expenses for those artists wishing to see the Convention Center. Mr. Igoe stated that the artist would have to come to San Francisco to consult. There was a suggestion to raise the Limited Competition monies to $1500 in light of the need to travel to San Francisco, however because of differing variables, the Committee decided to deal with traveling expenses later and to keep the Limited Competition payment at $1000.

Mr. Igoe then asked for discussion on item (c) mention of a broker's fee. Mr.Hopkins stated that the NEA suggests a fee of not more than 10%. Mr. Johnson stated that it would be most important for the Joint Committee to make the potential commission enticing, by inclusion of a statement that if a work is selected, the Joint Committee suggests that a fee of not more than X % be paid to the artist's agent. Mr. Johnson further stated that the Committee should not appear to be attempting to get a "good deal" because it is in fact interested in purchasing the best art available at fair market value. The Committee decided that a statement pertaining to the fair market value of the work of art should be addressed in the competition letter.

In reference to item (d) copyright provisions, Mr. Hopkins explained that the San Francisco Museum of Modern Art's policy, in general, is to acquire copyright with purchase of a work. He suggested getting samples of agreements which have been found to be acceptable, such as the Whitney Museum in NYC which has the most liberal contracts that he is aware of. As a result of further discussion, it was determined that Commissioner Mayer, Mr. Igoe and Barbara Kibbe from BALA should meet with Mr. Diaz of the City Attorney's Office to arrive at an agreeable letter and contract that would represent the artists' best interests, and to return to the Joint Committee with a report on the meeting.

Chairman Vedensky then asked that the second item of the agenda, expansion of the list of artists be brought up for discussion. Chairman Vedensky asked if there were any submissions for review. Commissioner Mayer stated that he had no suggestions at this time. He stated that he agreed that the competition letter should be sent to the 17 artists listed with the possibility of additions being made about 1 month behind the original 17.

It was suggested that the Committee be ready to send letters by the first week of December, and that response from the artists should be requested by January 1981. Mr. Meyer added that a phone call to add personal contact with the artists should be made about two weeks after the letters have been sent.

Commissioner Rodriguez asked if artists such as Manuel Neri and Robert Gonzales who are Bay Area artists yet who do not have works here have been invited.

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Mr. Johnson stated that the Committee has $25,000 to work with and projected that the Committee might only get a return of 12 interested artists, so that another 13 artists could possibly be invited. He reminded the Committee that procedures and guidelines for holding the competition still need to be worked out.

Chairman Vedensky asked if there were any new artists to be considered in the next two weeks. There were no new additions to be made. Chairman Vedensky also asked about the status of the "overview" of public art works. Mr. Hopkins announced that a serious publication is being considered, however, it seems that any publication in the near future would be premature and that it would be a good project two to three years down the road.

Commissioner Rodriguez stated that there are Bay AREa artists who have since left the area but who do not have works representing them here. Mr. Hopkins concurred saying that the SFMMA is attempting to recapture their presence such as by acquiring works of Guston and Motherwell.

Chairman Vedensky asked that the Committee think about which artists should be supplemental to the 17 already on the list.

Commissioner Mayer asked if it would be feasible to spend more money on a well-developed sketch that would be retained in the collection. Mr. Hopkins said to save that for consideration during the second phase.

The next meeting will be held on November 25 at 2:30 p.m. at Capricorn Asunder Gallery, 165 Grove Street. Decision on the content of the competition letter and verification of names on the list are to be approved in order that the Joint Committee request approval from the Art Commission at the next meeting on December 1, 1980.

Respectfully submitted,

Sylvia Ryugo

Sylvia Ryugo
Administrative Secretary

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MOSCONE COMMITTEE
ART ENRICHMENT PROGRAM
JUNE 22, 1982

M I N U T E S

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Members Present: Dmitri Vedensky, Chairman, Art Commission
Peter Rodriguez, Art Commission
Richard Mayer, Art Commission
Henry Hopkins, Museum of Modern Art
Robert Johnson, Fine Arts Museums
Byron Meyer, Museum of Modern Art

Others present: Joan Ellison, Director-Art Commission
Germain Wong, CAO's Office

Chairman Vedensky called the meeting to order at 9.25 am in the office of Henry Hopkins at the Museum of Modern Art.

1. Katherine Porter work

Chairman Vedensky requested Byron Meyer to give a report on his discussions with the gallery representative.

Mr. Meyer reported that he had met with Renee McKee in New York and an informal discussion had taken place. Discussions had concentrated on: 1) removal by Ms.Porter of the unaceeptable tiles on her completed work; 2) possibility of Ms. Porter to provide a new maquette for consideration by the committee if Ms. Porter did not wish to remove the tiles -per #1; a new maquette would have to reflect the style and concept of the original piece; 3) that the contract be cancelled and Ms.Porter return the funds already received.

Mrs. McKee discussed the above with Mr. Porter. The outcome of the discussion being that Ms. Porter will not remove the unacceptable tiles; she will not submit a new maquette however she will refund the money as soon as she is able to, possibly tying in the return of the monies with the sale of the work. It is thought that some interested buyers exist and the work could be sold.

Mr. Meyer suggested that Ms. Porter could possibly start making payments to the Art Commission immediately against the total amount to be returned and further that a date should be set for the return of all the monies. All arrangements should be made through the McKee Gallery rather than through Ms. Porter.

Mr. Hopkins corroborated the above which also reflected his conversations with David McKee (same gallery).

Commissioner Mayer suggested that while the Committee can make the aesthetic judgements, decisions relative to the return of funds must be coordinated through the City Attorney and/or the Controller.

General discussion continued.

Chairman Vedensky stated that a consensus would have to be reached on the cancellation of the contract prior to establishing any procedures for the return of the money.

Commissioner Mayer moved that no new work by Katherine Porter be acquired based on the refusal by the artist to amend her presented work, and her further refusal to submit a new maquette, and further that the contract be cancelled and the City Attorney's Office be consulted to establish a re-payment process; the motion was seconded by Byron Meyer and received unanimous approval.

Ms. Ellison to consult with the City Attorney on proper procedures to accomplish the above.

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2. Acquisition of new work for Moscone Center

Chairman Vedensky suggested that consideration be given to a decision on the work to replace the Katherine Porter work in the 4th space at Moscone Convention Center. He stated that in a recent visit to the site he felt a definite need for the inclusion of rich color into the facility. In looking at the past vote, he stated that consideration should be given to the inclusion of a Rivera work in this space.
Commissioner Rodriguez suggested that Gustavo Rivera be asked to submit a maquette for the space.
General discussion ensued.

Henry Hopkins reviewed the situation stating that if Gustavo Rivera were asked to execute a work there would be a problem with the work already acquired for the Moscone Center by Gustavo Rivera. Mr. Rivera had completed a smaller work than the original scale, at the request of the Committee -- this work is for placement in the V.I.P. Lounge. Mr.Hopkins further stated that he is not absolutely certain that he would want to change the present situation relative to the Rivera work.

Bob Johnson suggested that the committee could go back to the original group of artists and invite them to submit another maquette, he expressed the feeling that he is very much against opening up the competition to other artists.

General discussion followed on the status of the contract with Gustavo Rivera.

Bob Johnson suggested that we write the artists who had originally submitted maquettes informing them that one area is available and asking if they would be interested in submitting a maquette for consideration with no fee available; further stating that we would consider a new idea not the previously submitted maquette.

Discussion ensued on the possibility and advisability of reviewing the maquettes which were submitted at the onset of this program. However, it was felt that too many factors would have to be taken into consideration.

Commissioner Mayer moved that Gustavo Rivera be asked to submit a new maquette for the #4 spot in the Center; seconded by Commissioner Rodriguez. The vote resulted in a tie.

Mr. Hopkins moved that the original list of artists who submitted maquettes and who were not selected in the first round be asked to re-submit an alternative maquette for consideration by the committee on the understanding that no additional fees were available, seconded by Byron Meyer and unanimously approved.

Letter to be written by the Director and draft sent to each member of the committee for comments and return to the Director. Response should be requested as to the interest by the artist in participation within 30 days; a postcard to be enclosed for easy response; maquettes to be reviewed on September 1.

There being no further business the meeting was adjourned.

Respectfully submitted

Joan Ellison

Joan Ellison, Director

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MOSCONE JOINT COMMITTEE MEETING

JUNE 19, 1986

M I N U T E S

A regular meeting of the Moscone Joint Committee was held on Thursday, June 19, 1986 at 45 Hyde Street. The meeting was called to order by Chairman Vedensky at 10:15 a.m.

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ROLL CALL:

Committee Members Present:	Committee Members Absent:
Chairman Dmitri Vedensky	Mr. Byron Meyer
Commissioner Jo Hanson	Mr. Robert Johnson
Mr. Henry Hopkins	
Commissioner Charlotte Berk, RDA	
Commissioner Peter Rodriquez	

Others Present:

Ms. Regina Almaguer, Coordinator
Ms. Germaine Wong. Office of the CAO
Ms. Debra Lehane, Registrar, SFAC

Approval of Minutes

The minutes of April 17, 1986 were approved following a motion by Commissioner Vedensky and a second by Commissioner Rodriquez.

Staff Report: Maintenance and Conservation

Ms. Almaguer reported that she had met with Mr. David Gordon, Director of Facilities Management at the Moscone Center, and Jim Bernstein, Conservator, to discuss the initiation and implementation of a conservation and maintenance program. After an on-site inspection of the artwork, Ms. Almaguer, Mr. Gordon and Mr. Bernstein discussed the procedures to be utilized in this project. It was agreed that the costs for the conservation and maintenance of the artwork would be assumed by FMI, and the administration of the program would be assumed by the Arts Commission. Mr. Gordon and Ms. Almaguer will be meeting again to firm up the details of this project. Ms. Almaguer further reported that two of the artworks have suffered damages from vandalism: the Wonner piece has been grafittied, and the Rivera piece has been sprayed with a soft-drink. Ms. Almaguer requested and received approval from the Committee to

remove, treat, frame and relocate the Rivera piece as quickly as possible so that it does not suffer from further vandalism. (See: Reports and Orders).

Report: Isamu Noguchi Memorial Project

Mr. Hopkins reported that he had done some preliminary investigation into the concept of commissioning an Isamu Noguchi memorial for the Moscone Center. He stated that Noguchi has been approached to construct the memorial in New York, across from Ellis Island. He further reported that this project was still in the initial planning stages, and that he would make further inquiries into its status. The Committee expressed an interest in having a Noguchi memorial at Moscone Center, and felt that even if the same memorial were to be erected in New York, a companion memorial could be erected in San Francisco. Mr. Hopkins will report back to the Committee as soon as he has obtained further details on this matter.

Review and Selection of Artwork

The Committee reviewed the four proposals submitted for the fourth bay. The artists who submitted maquettes were Pegan Brooke, Natalie Alper, Janis Provisor and Viola Frey. After reviewing each proposal and discussing them individually, the Committee agreed that Ms. Frey's proposal was the most interesting and the most appropriate one for the site. The Committee voted unanimously to enter into contract with Ms. Frey for the final commissioning of a permanently placed work of art. (See: Reports and Orders).

REPORTS AND ORDERS: The following reports were made and thoroughly discussed. Recommendation was for approval by the Arts Commission.

ORDERED: Approval for staff to remove, treat, frame and relocate the painting by Gustavo Rivera due to damages incurred in its present location.

Motion by: Commissioner Hanson
Second by: Commissioner Rodriquez
Roll Call: Unanimous approval

ORDERED: To enter into contract with Viola Frey for the commissioning of a site-specific artwork for the fourth bay of the Moscone Center, in the amount of $40,350. Final artwork will follow design, content and imagery of maquette proposal.

Motion by: Commissioner Rodriquez
Second by: Mr. Hopkins
Roll Call: Unanimous approval

Adjournment

With business concluded the meeting adjourned at 11: 45 a.m.

Respectfully submitted,

Regina Almaguer

Regina Almaguer

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MOSCONE JOINT COMMITTEE MEETING

NOVEMBER 13, 1986

M I N U T E S

A regular meeting of the Moscone Joint Committee was held on Thursday, November 13, 1986 at 45 Hyde Street. The meeting was called to order by Chairman Peter Rodriquez at 4:10 p.m.

ROLL CALL

Committee Members Present

Chairman Peter Rodriquez
Commissioner Felix Warburg
Commissioner Jo Hanson
Mr. Robert F. Johnson
Commissioner Charlotte Berk

Committee Members Absent

Mr. Byron Meyer

Others Present

Ms. Germaine Wong
Ms. Regina Almaguer

I. Program Goals and Plans

As per the request of Arts Commission Jacqueline Nemerovski, the Committee discussed both short and long-term goals for the Moscone Art Enrichment Program. The expansion program for the Center was discussed within this context. Ms. Wong reported that the budget for Art Enrichment, with the expansion of the Center, will be between $1 and $1.4 million, which represents the 1% allocation for Redevelopment projects. Ms. Wong also explained that the Request for Qualifications from architects interested in the project will be held in November, with the selection being made in January. The estimated date for occupancy is 1991.

The Committee discussed the acquisition of new works for the Moscone Center and stated their preference for artwork to be placed in the outdoor area. The Committee expressed a desire to work collaboratively with the RDA relative to the placement of outdoor art. The idea of commissioning the memorial sculpture by Isamu Noguchi was discussed as

was the possibility of having an artist work with the RDA in the design and implementation of the expansion project. The Committee requested that a letter be sent to the executive officers of the RDA and the CAO's office to discuss this collaboration concept. The Committee also requested that staff obtain more information on the Noguchi memorial so that it can be discussed in greater length and in more detail at a future meeting.

II. Staff Reports

a. Ms. Almaguer reported that a maintenance and conservation program had been developed in collaboration with the administrative staff of the Moscone Center and with Jim Bernstein of the Museum of Modern Art's Conservation Lab. She stated that the Gustavo Rivera painting had been treated and was ready for re-installation. She also reported that Mr. Bernstein would be treating the Paul Wonner and Sam Gilliam pieces within the next month. Ms. Almaguer informed the Committee that the Administrative staff of the Convention Center had been extremely cooperative and helpful in establishing this program. In addition to including a maintenance and conservation allocation in their yearly budgets, they have held training sessions for the maintenance staff on the care and handling of the artwork. The artwork will be inspected on a daily basis by the Moscone staff, on a quarterly (or more) basis by the Arts Commisison staff, and bi-annually by the conservator. The Moscone staff will also be adding rope barriers to the existing barriers in order to dissuade the public from entering the art areas.

b. Ms. Almaguer also reported to the Committee that Mr. Meyer had requested the Committee to consider framing the two-dimensional works in plexiglas frames in order to protect them from future vandalism. The Committee discussed this idea and while they agreed that plexi frames would protect the artwork, they felt that frames would greatly detract from the aesthetic value of the works. The Committee agreed to postpone framing the pieces, and if future acts of vandalism continue the idea of framing the works would be reconsidered.

c. Viola Frey Artwork/Fourth Bay. Ms. Almaguer reported that she had just received the contract from Viola Frey for the fourth bay artwork, and explained that the delay in receiving the contract was due in part to Ms. Frey's difficulty in obtaining the required insurance coverages. However, she stated that she did not think that the installation of the finished work would be delayed as the Committee had previously agreed upon an August 1987 deadline, and Ms. Frey felt that she could still meet this deadline. As soon as work on the piece has begun, Ms. Almaguer will arrange a studio visit for those interested in viewing the work in progress.

III. Adjournment

With business concluded, the meeting adjourned at 5:45 p.m.

Respectfully submitted,

Regina Almaguer

Regina Almaguer
Coordinator, Art in Public Places

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MOSCONE CENTER ART ENRICHMENT
PROGRAM GOALS

At the regular meeting of the Moscone Joint Committee held on November 13, 1986, the Committee members discussed program goals. These goals are indicated below and are further discussed in the minutes of November 13, 1986.

PROGRAM GOALS:

1. To continue the Art Enrichment program at the Moscone Center with the purchase or commissioning of a major, large-scale outdoor sculpture, and to meet with the executives of the Redevelopment Agency and the office of the Chief Administrative Officer to explore the possibility of having an artist work collaboratively with the selected project architects.

2. To monitor the condition of the existing artworks on a regular basis and to implement the recently developed maintenance and conservation program in conjunction with the Moscone Center staff and the Conservation Lab of the San Francisco Museum of Modern Art.

3. To complete the commissioning and installation of the selected artwork for the fourth bay of the Moscone Center.

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MOSCONE JOINT COMMITTEE

Wednesday, April 11, 1990

A regular meeting of Moscone Joint Committee will be held on Wednesday, April 11, 1990 at 3:00 pm in Room 302, 3rd Floor of the Department of Public Health, at 101 Grove Street, corner of Grove and Polk.

A G E N D A

I. Approval of Minutes

II. Moscone Expansion Art Enrichment budget update

III. Review of exterior design changes and subsequent opportunities.

IV. Review of selected artists for the "Large Wall".

V. Discussion of Committee meeting schedule.

VI. Old Business

VII. New Business

VIII. Adjournment